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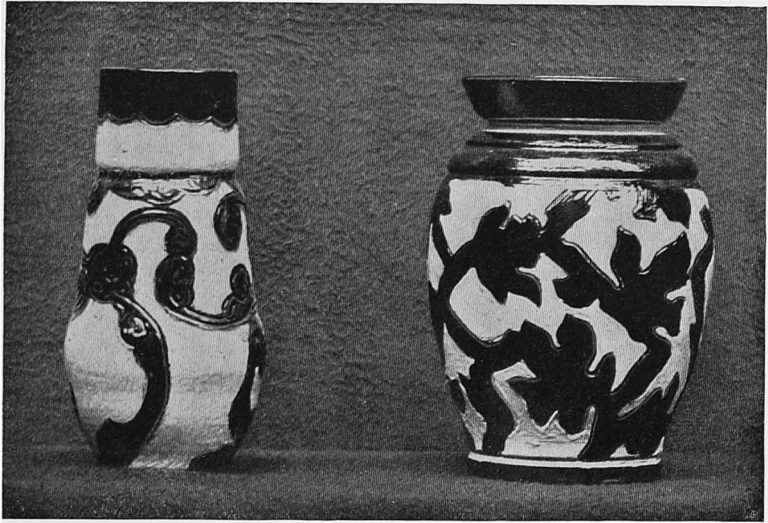
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VASES OF COLORED GLASS  
By Thorvald Bindesboell

## GLEANINGS FROM AMERICAN ART CENTERS

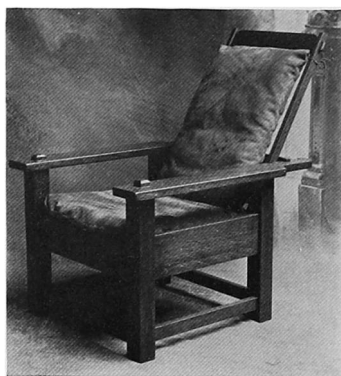
✿ The first annual exhibition of art crafts at the Art Institute, Chicago, recently opened under the auspices of the Alumni Association of Decorative Designers associated with the institution, is of exceptional variety and interest, although one is somewhat puzzled to account for the presence in the galleries of a large number of the exhibits. Ostensibly the exhibition is of the arts and crafts order, designed to exploit the achievements of those art workers who naturally belong in the so-called arts and crafts movement. One would scarcely expect, therefore, to find in the exhibition one hundred and fifty pieces of work out of a total of seven hundred and fifty which are the output of strictly manufacturing concerns, or are goods imported from Europe by retail establishments for sale purposes. Professedly all articles submitted for entry were to be passed on by a jury of selection, consisting of L. J. Millet, John Duncan, Harriet L. Evans, Bessie Bennett, Clara P. Barck, Marie L. Woodson, Frederick C. Walton, Frank S. Hazenplug, Agnes Bassett, Rose Dolese, W. M. R. French, Elizabeth Truman, Thomas H. Murray, and Christia Reade. Actually no inconsiderable percentage of the exhibits were exempt from the jury's inspection. It is somewhat difficult to see why, for instance, Rookwood, Grueby, Teco, Van

Briggle, and Newcomb pottery and Tiffany glassware should find a place in an exhibition of this sort. They are art products certainly, but they are the output of professedly manufacturing concerns, and are just as strictly a commercial product as other lines of goods turned out from factories, and to be had at the retail stores throughout the country. Indeed, in the case of some of the products just named, certain Chicago establishments have by contract the exclusive right of sale in local territory. The presence of these articles, therefore, in the exhibition virtually makes the

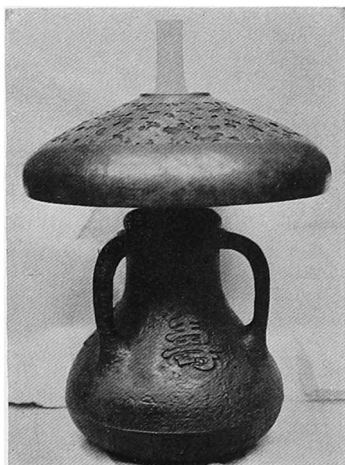
Art Institute an agency for private retail concerns, and since the enterprise is a sale exhibition, the galleries of the Institute are thus practically made additional salesrooms for the controlling houses. The exhibit is comprehensive and diversified, and its range is unusually wide. Almost every known article, from rugs to pieces of lace, from heavy furniture to dainty leather-work, from ornamental metal to decorated china—books, bric-à-brac, articles of vertu and articles of utility, everything—are to be found in the galleries. The arts and

crafts workers are certainly to be complimented on the scope of their interests and the high quality of their productions.

✱ The sixth annual exhibition of color work by the various members of the Plastic Club, Philadelphia, was recently opened. The exhibition this year was a small one, but the pictures made a very attractive showing in the pretty room of the club, and showed very well what this group of young Philadelphia artists have been doing in the past few months. Most of the pictures are out-of-door scenes, but there are one or two portraits and a number of studies in still-life. Anna Lea Merritt had an interesting portrait of Harrison S. Morris; Blanche Dillaye, three little bits



CHAIR  
By Louis B. Easton



JAPANESE LAMP AND COPPER SHADE  
By Mary Louise MacDonald Garden



EXAMPLES OF ARTS AND CRAFTS PRODUCT  
By Various Chicago Workers

many respects this was a notable exhibition, comparing favorably with those held in the larger cities, and by the club during past seasons. Indeed, it is doubtful if in the larger and better known annuals there will be found so many good works and so few bad ones. The standard was high and well sustained; the paintings were serious, thoughtful, and interesting. It was not a sketch club's show—attractive as such can be—but rather that of the work of men and women of ability and experience who have, as the French say, "arrived," though some still style themselves students and are classed among amateurs. Taken collectively, the exhibition was not striking or impressive, but upon examination it was found to be composed of those kinds of pictures which constantly improve upon acquaintance. Not mere technical achievements, freakish spurts of originality, or even faithful studies, but rather intelligible interpretations so skillfully rendered that the workmanship was entirely subordinated by the result. There were three prizes awarded this year, for, in addition to the two given annually by the Corcoran Gallery to the best two pictures shown, A. J. Parsons offered a prize of fifty dollars for the best

of continental landscape; Elizabeth F. Bonsall, of course, showed some delightful cats, and Mary W. Bonsall some nice sunny bits of landscape. There were several sketches by May S. Haydock; Miss Archambault had two female portraits, and Mabel d'Ascenzo some studies of flowers. There were also three characteristic bits by Paula B. Himmelsbach.

✿ The seventh annual exhibition of the Washington Water-Color Club was recently held in the hemicycle of the Corcoran Gallery of Art. In

landscape painted in water-colors by a Washington artist. The jury of awards was composed of E. C. Messer, R. N. Brooke, Howard Helmick, Harold Macdonald, and V. G. Fischer. The first Corcoran prize of one hundred dollars was awarded to "Broadway—Rainy Evening," by Everett Warner; second Corcoran prize of fifty dollars to "Cupid in Repose," by Alice Archer Sewall James; Parson's prize of fifty dollars to "Mountains of the Nevada Desert," by William H. Holmes.

✿ The annual exhibition of the Society of American Artists will open in the Fine Arts Building, New York, on March 28th. The hanging committee is made up of William A. Coffin, William Thorne, and H. Bolton Jones, and the committee on selection consists of Herbert Adams, John W. Alexander, George R. Barse, Jr., Edwin H. Blashfield, William M. Chase, Walter Clark, Kenyon Cox, Charles C. Curran, Henry G. Dearth, Ben. Foster, Frank Fowler, Daniel C. French, Birge Harrison, Samuel Isham, Francis C. Jones, William Sergeant Kendall, Frederick W. Kost, John La Farge, Louis Loeb, George W. Maynard, Francis D. Millet, Leonard Ochtman, Henry Prellwitz, William T. Smedley, Dwight W. Tryon, Douglas Volk, and Irving R. Wiles.

✿ The Arts and Crafts Society of Minneapolis will hold its third annual exhibition January 19th to 24th. St. Paul artists and craftsmen have been invited to exhibit. The officers of the society are Mrs. Ambrose E. Helmick, president; Miss Hope McDonald, vice-pres-



DECORATIVE METAL-WORK  
By Leonide C. Lavaron

ident; Mrs. Ruth Wilson Tice, treasurer; Miss Mary E. Simpson, secretary. Miss Simpson's address is 1521 Laurel Avenue.

✱ The twelfth annual exhibition of the "Sillon," a group of Belgian artists, was recently opened in Brussels. Among the artists represented are Pinot, Smeets, Wagmans, Van den Brugge, Swyncop, Tordeur, Apol, Bouy, De Greef, Deglune, and Landry.

✱ The annual architectural exhibition of the T-Square Club, Philadelphia, will be held in the galleries of the Art Club, from January 7th to January 24th. The exhibition will consist of architectural drawings, models of façades, including detail, carving, etc., and photographs. The jury of selection and hanging committee will consist of William C. Hayes, Charles Z. Klauder, Paul A. Davis, Gilbert L. Hindermeyer, George B. Page, Albert Kelsey, and George U. Reh fuss, of Philadelphia; John R. Pope and Stevens Haskell, of New York; and Bertram G. Goodhue, of Boston.

✱ Schedules for the sixth annual exhibition of the Art Club of Erie, Pennsylvania, have been issued. Water-colors only will be shown, from February 20th to March 22d, inclusive.

✱ The fourth annual exhibition of the American Society of Miniature Painters was opened in the Knoedler Galleries, New York, on the 27th of last month, continuing until January 10th. Only original miniature paintings were accepted. Works from photographs were not admitted. The jury on selection consisted of Alice H. Brewer, Lydia F. Emmet, I. A. Joseph, Margaret Kendall, Thomas R. Manley, Theodore W. Thayer. Hanging committee, Thomas R. Manley, Theodore Thayer.

✱ Boston's Copley Society is to hold a sculpture show in the early spring in connection with the Horticultural Society. The affair will somewhat resemble that held in the Madison Square Garden, New York, but it is hoped that the sculpture will not be so lost sight of in the mass of plants and flowers. The scheme adopted is to lay out an Italian garden, and arrange the groups of statuary and of plants according to the design of a good landscape architect.

✱ The third annual exhibition of Cleveland artists was held in the Electric Building, in Prospect Street, the two weeks commencing November 17th and ending November 29th. While the exhibition was given under the auspices of the lady managers of Maternity Hospital, the exhibition itself has become a permanent exposition of local art. The exhibition this year was on a more elaborate scale than ever. Paintings by Gottwald, DeKlyn, Simmons, Coltman, Willard, Howard, Keller, Edmondson, Max Bohm, Simon, and other artists were exhibited. All the art societies in Cleveland, including the Cartoon Club, showed examples.

✱ The Society of Washington Artists, at its annual meeting, re-elected the officers and executive committee, with the exception of William B. Chilton, whose place was given to Lucien Powell. The list of

officers for the coming year is as follows: R. N. Brooke, president; Mrs. A. C. Barney, vice-president; H. H. Nicholls, secretary; R. C. Child, treasurer; executive committee, E. L. Morse, chairman, L. Powell, C. Weller, Miss M. Mueden, and J. H. Moser.

✱ The Art Club of Kansas City at its last meeting decided to postpone its exhibition until spring, owing to the fact that a better class of pictures can be secured at that time. George R. Barse has promised to give his personal attention to securing pictures for the club in New York, and says he will see to it that Kansas City has some of the best that the metropolis affords.

✱ The annual meeting and election of officers and members of the council of the Buffalo Society of Artists took place recently. The election resulted as follows: President, Reginald Cleveland Coxe; vice-president, Mrs. William H. Glenny; secretary, Mrs. Linda DeK. Fulton; treasurer, Louis Wright Simpson; financial secretary, George A. Stringer; council, Lucius W. Hitchcock, Hugh A. Sloan, Miss Helen M. Horton, Charles Rohlf, and Mrs. Knowlton Mixer; jury of selection, Mrs. Charles Carey, Miss Mary B. W. Coxe, Lucius W. Hitchcock, Bernard V. Carpenter, J. S. France; hanging committee, C. G. Mankell, John G. Eppendorf, and Miss Eugenia Hauenstein.

✱ A seated bronze statue of Charles Sumner, modeled by Miss Anne Whitney and cast at Chicopee, Massachusetts, has been offered to Cambridge, and will probably stand at the corner of Kirkland and Cambridge streets. The pedestal will be about five feet high; the statue is about seven. The donor of the memorial has not announced his name.

✱ The immense mural painting for the reading gallery of the Ray Memorial, Franklin, Massachusetts, which was begun by Thomas Juglaris at Annisquam during the summer, was recently placed on exhibition for a fortnight in the new building belonging to the Massachusetts Institute of Technology, Boston. The painting is eleven feet high and more than two hundred feet long. It is to embellish a beautiful room which measures sixty-six by thirty-five feet, and will cover all that part of the walls above a mahogany wainscot and below a continuous row of windows near the ceiling, which will give an abundant diffused light. The building is in the Greek style. The continuity of the painting will be broken partially at four points by the top portions of three doors and one monumental sculptured fireplace. The painting represents a Greek religious festival, and contains a great number of figures, against a background now of landscape and now of architecture, each of the four distinct yet related panels filling one of the four walls. The work has been blocked in merely, not finished, and is not yet at a stage to be criticised. The composition and color scheme are established, but the drawing of the figures, and in fact all the details, remain to be executed. Mr. Juglaris will continue the work in Italy through the

coming winter, taking with him photographs of the various panels of the painting, and completing on separate canvases his full-size studies for each figure, from which, on his return here next spring, he will proceed to reconstruct and virtually to repaint all the figures.



EXAMPLES OF ARTS AND CRAFTS PRODUCT  
By Various Chicago Workers

✿ The Boston Museum of Fine Arts has placed upon exhibition a collection of antique rings, nearly three hundred in number, presented by Mrs. William D. Boardman. The collection was made by Mrs. Boardman's son, who devoted many years to gathering whatever was curious and interesting in this field. Some of the countries represented are Russia, Sweden, Norway, Lapland, Germany, Italy, France, Holland, Belgium, Switzerland, Austria, the Tyrol, Egypt, Turkey, Arabia, and Persia.

✿ Since 1895 the growth of the Bos-

ton Museum of Fine Arts' Collection of Greek vases has been so extensive that the old room of the Greek vases became entirely inadequate to hold the collection, and this fall the director has installed the vases in the very large and well-lighted room in the east wing of the museum which was formerly devoted to casts from the antique sculptures. This is one of the largest halls in the museum. The importance and value of the collection may now be realized by the visitor, and the examples may be examined and studied to much better advantage than ever before. When Mr. Robinson's catalogue of the Greek, Etruscan, and Roman vases in the museum was published in 1893, there were six hundred and twenty-three pieces, but since that time the collection has been almost doubled in size.